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Ellada Abbasova
Institute of Architecture and Art of ANAS
(Azerbaijan)
e-mail: natellaabbasli@gmail.com

NATIONAL HOLIDAYS NOVRUZ AND SABANTUI IN CREATIVE WORKS OF AZERBAIJANI AND TATAR ARTISTS

Abstract. The article deals with Azerbaijani and Tatar relations in the field of fine arts. These relationships are highlighted in the context of reflection of Novruz and Sabantui holidays, which are widely celebrated by Azerbaijani and Tatar nations, in works of artists. It is interesting that both Azerbaijani and Tatar artists have quite a lot of paintings, which these two national holidays are reflected in. Colorful scenes of Novruz holiday are reflected in the works of Azerbaijani artists, like Sabantui holiday in Tatar ones. Analysing Elmira Shakhtakhtinskaya, Khalida Safarova and also Tatar artist – Lotfulla Fattakhov, Abrek Abzigildina and others' works, the author comes to the conclusion that despite of the similarity of the national rituals of two fraternal peoples, there are also differences reflected in the works of these and other masters of the brush. In particular, there are many bright-colorful tones, a colorful miniature aspect in Azerbaijani artists' works, whereas classical principles, which are manifested in the coloristic solutions of paintings and in general terms of composition, prevail in Tatar artists' works. It is interesting that a house or yard is shown in works of Azerbaijani artists, where women make preparations for the holiday – they do spring cleaning, cook national sweets and grow samani (green sprouting wheat). Different image can be seen in the works of Tatar colleagues – here, as a rule, events unfold in an open area, in meadow, in steppe beyond the town, where people celebrate Sabantui holiday in a peculiar way – young men compete, shoot a bow, fight and musicians play national musical instruments, sing cheerful songs.

Keywords: Azerbaijani-Tatar artistic ties, Novruz, Sabantuy, Elmira Shakhtakhtinskaya, Lotfulla Fattakhov.

Introduction. The history of mankind is inseparably associated with the figurative arts. Since ancient times people aimed to impress visible images on

stones, on walls, on paper for the purpose of conveying their imagination and leave a memory about themselves to future generations. National holiday in the works of Azerbaijani and Tatar artists will be investigated in this article. Although our nations belong to the same ethnic roots, there are both common and specific peculiarities in holidays. These differences are reflected in the works of prominent Azerbaijani and Tatar artists.

We found interesting moments of conveying national differences in celebrating the holidays in the works of the brush masters. Comparative analysis is carried out on the basis of the artworks of six masters of fine arts: Elmira Shakhtakhtinskaya, Khalida Safarova, Vagif Ujatay, Lotfulla Farrakhov, Abrek Abzigildin and Fayzrahman Abdrhmanovich Aminov.

The interpretation of the main material. The most favorite and revered holiday of Azerbaijanis is the ancient holiday of Novruz. Novruz means “new day” translated from the Persian. Azerbaijani people celebrate the arrival of spring, the renewal of nature. The holiday is celebrated on the day of spring equinox, March 21. The sources of this holiday go to pre-literate era of human history. It was a religious holiday of Zoroastrianism.

Novruz was included into UNESCO Intangible Cultural Heritage List, since that time March 21 was announced as the International Day of Novruz [3].

Novruz bayram is especially revered among artists. Not a few works devoted to this spring holiday. One of such works is Elmira Shakhtakhtinskaya's painting “On the eve of Novruz holiday”. The painting by talented Azerbaijani artist Elmira Shakhtakhtinskaya has a special place in the collection about Novruz. She treated purely in a feminine way to the image of the holiday. The artist depicted women's work during the preparation for the holiday. They are occupied by baking national sweets for the holiday. The plot of the painting unfolds in the room. Appetizing savour of baking hovers in the painting. An aged woman and a younger woman, most likely her daughter-in-law, are occupied by baking Azerbaijani sweets – shekerbura (Figure 1). The aged woman sat comfortably in front of a round table with short legs on the floor. There are already a lot of done shekerburas on the table. The woman attaches patterns to a pastry with small tweezers in her hands. The artist depicted a large table with a white tablecloth in the background. We see an important symbol of the holiday, which symbolizes welfare, sprouted green seeds wheat – samani on a par with shekerbura on the table. Green samani tied with a red ribbon gives brightness and juiciness to the picture. Painted and multicolored eggs are

also attributes of Novruz. The artist put them around the samani. A beautiful young woman sits at the table. She focuses on patterning the holiday baking. The carpet with fanciful patterns in the background of the painting gives a special comfort to the picture. The painting is penetrated with atmosphere before the festive preparation. It is amazing how the master gave expression to the characters. The artist depicted pacification on faces of the women, love for their work, joy of consciousness of a soon holiday. The artist wants to emphasize that the holiday is prepared by hands of women. Thanks to women, the aroma of well-being, love and family happiness hovers in houses.

Folk, festive celebrations were depicted in the painting “Novruz” by artist Khalida Safarova. The events unfold at city wall and people wear national clothes. There is a beautiful khoncha with all kinds of sweets, national pastries, burning candles and colorful boiled eggs and other national symbols of the holiday on the kilim with bright, red and blue stripes. There is a jug with daffodils by it. Two women wear beautiful dress, hold samani in their hands and are talking peacefully. Cockfights are depicted in the center. Some men with passion are watching the duel of the cocks. Men and women lead round dance – yalli in a little distance from the young people. The crimson sky is decorated with the yellow sun. The artist tried to convey the maximum customs related to the holiday in one picture. The picture is a vivid illustrative example of people’s love for the holiday, for preserving and honoring the oldest traditions.

Vagif Ujatay’s still life “Festive table” is also dedicated to the ancient holiday (Figure 2). The painting is very bright and cozy. The table is covered with a white tablecloth with roses. The artist described the festive food on the table. There is a large khoncha – a tray with various treats on the table. There are also national sweets, pastries, fruits, candies, nuts here. Festive, colored candles are burning along the edges of the khoncha. There should be candles for members of a family according to the ancient custom. If considering that seven candles are burning on the tray, then seven people live in this house. There is green sprouted wheat – samani tied with a red ribbon in the very center of the khoncha. A vase with branches of flowering cherry is nearby. There is a brewing porcelain teapot and a small vase with cherry jam near it. Aromatic tea is poured in armudi – a glass in the shape of a pear and Azerbaijanis drink tea in it. There are slices of lemon in a saucer and a rosette with cherry jam. And here is a glass vessel with an elixir of roses – gulab, it

is added to dishes, also to tea for giving a floral aroma. Shebeke – a window with multicolored glasses gives a special coloring to the picture. This design is created with small wooden pieces without glue and nails by Azerbaijani folk masters [4]. The artist tried to convey home, festive atmosphere, this is a house where ancient customs are honored. She did it very well. In general, the painting creates impression of a warm spring and very tasty holiday.

The most beloved and revered holiday of Tatar people is Sabantui. Sabantui is an ancient, beautiful holiday that has come to us from the depth of epochs and preserved the ancient and rich culture of the ancestors of Tatar people. This holiday was held in spring before the start of planting season in ancient times. Nowadays Sabantui is held after planting season, at the end of June. It was believed that if the holiday was good, the harvest would be good. Saban (khaban) means plow or spring planted, but tui is a holiday translated from Tatar (Turkic) [5]. This is holiday of the earth, life, work, joy, sun.

Sabantui is also reflected in paintings of famous Tatar artists Lotfulla Fattakhov, Abrek Abzigildina and F.A.Aminov. A meadow where the festival is held was described in L.Fattakhov's painting "Sabantui". The clear, blue sky is seen from under the white clouds. The holiday is held in a spring, sunny, but windy day. A tall, curly birch leaned slightly in the wind in the background. Painted, beautiful, national towels and fabrics wave in the wind. The author described the national view of Tatar struggle between two participants in the center of the painting. The audience is watching the fight excitedly and applauding. The author conveyed the crowd's emotion very well: interest, passion, liveliness. The picture was painted in soft, not in screaming colors, where green shades dominate (Figure 3).

Talented Tatar artist Abrek Abzigildin described the popular holiday somewhat differently. The event takes place behind the city walls, on a large meadow. The artist depicted several types of games and competitions. There is a tug of war and nearby a fight-duel on a bright carpet in one part of the painting. Horsemen are preparing for horse running in the opposite corner. People have gathered by beautiful, festive yurt and are enjoying themselves with festive meals. The artist depicted dancing girls in white dresses in the center of the picture. There are a lot of people around who have found something interesting and entertaining. A large crowd of spectators has gathered around the carpets on which the fights take place and is watching the fights with excitement. Colder shades dominate in this painting.

Here is another interesting painting of the ancient holiday, in F.A.Aminov's painting. As various competitions were held on Sabantui, the artist decided to show one of the components of the holiday – horsemen's competition (Figure 4). They compete for the first place at the festival. Women with children are depicted in the foreground. Two young women worry about their relatives who are participating in the competition. We can say according to the people's costumes that the events took place in the first half of the 20th century. We see also a grandmother with her grandson in her hands among the spectators. Nearby is a girl dressed neatly and festively in a pink dress with yellow ribbons on her braids. There is a crowd of spectators behind. A large crowd on both sides supports actively the participants. The horsemen were described in the middle of the picture. Clouds of dust are raised. There is a fierce struggle between two horsemen on light and dark horses. A horseman on the dark horse is riding forward. The artist described the sky in dirty blue with clouds of gray shades. The spirit of competition and struggle is felt clearly. The artist succeeded to convey the fighting spirit of the ancient people, whose veins the blood of the conquerors flows in [6].

Considering the paintings of the above-mentioned artists, their differences and similarities, we came to the following conclusion. The works of artists combine western and eastern traditions. Another common feature of these works is boundless love for their people and traditions. Paintings of both Azerbaijani and Tatar artists are very colorful, nationally original.

Azerbaijani artists' works are somewhat different from the works of their Tatar colleagues. There is vividness, color sharpness, richness and brightness of colors in these works. The works are rich in symbolism. Eastern school of painting had a great influence on works of Azerbaijani masters of brush. Azerbaijani masters are mostly interested in holding the festivities at home unlike Tatar artists. Holding the holiday in family hearth at home has been permeated into Azerbaijanis' consciousness so strongly that it found its reflection in the works of masters of fine arts. Azerbaijanis attach sacral significance to these designations – house, hearth, home comfort. And our artists also pursue this thought in paintings of the national holiday. Tatar masters depict holding the holiday more as a big folk festival with its contests, fights, songs, dances, round dances. Most likely, such an approach to the holding and painting of the holiday lie in the genes of our peoples. As an agricultural people, we are more attached to our home. Tatars as nomads

in the past value various competitions, fights. Conveying the fighting spirit of their people in paintings is very priority for them. Tatar artists' works are characterized by softer shades, plasticity, performance of light and shade effects, variety of expression means and wide use of half tones.

The role of artists in conveying the national identity to the future generations is great! Thanks to artists' interest in the history and culture of their people, they created wonderful paintings. The artists pay great attention to describing a feeling of love for their roots, for their national holidays, for traditions and customs. Today the paintings by Azerbaijani and Tatar artists occupy a rightful place in the world art and adorn museums of the world along with the works of world-famous artists.

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Ellada Abbasova (Azərbaycan)

Azərbaycan və tatar rəssamlarının yaradıcılığında Novruz və Sabantuy xalq bayramları

Məqalədə təsviri sənət sahəsində Azərbaycan-tatar əlaqələrindən danışılır. Bu əlaqələr Azərbaycan və tatar xalqları tərəfindən geniş qeyd edilən Novruz və Sabantuy bayramlarının rəssamların yaradıcılığında əks etdirilməsi kontekstində işıqlandırılır. Maraqlıdır ki, həm Azərbaycan, həm də tatar rəssamlarının bu iki milli bayramın əks olunduğu xeyli sayda rəngkarlıq əsəri vardır. Azərbaycan rəssamlarının əsərlərində Novruz bayramının rəngarəng lövhələri, tatar rəssamlarının əsərlərində isə Sabantuy bayramı əks etdirilmişdir. Elmira Şaxtaxtinskayanın, Xalidə Səfərovanın, həmçinin tatar rəssamlarının – Lütfulla Fəttahovun, Abrek Abzigildinin və başqalarının əsərlərini təhlil edən

müəllif belə bir qənaətə gəlir ki, iki qardaş xalqın milli adət-ənənələrindəki oxşarlıqlarla yanaşı, müəyyən fərqlər də vardır ki, bu da özünü bu və ya başqa fırça ustasının əsərlərində büruzə verir. Azərbaycan rəssamlarının əsərlərində parlaq, əlvan rənglər çoxdur, rəngarəng miniatür yanaşması geniş əks olunur, lakin tatar rəssamlarının tablolarında rəng həllində, kompozisiyanın quruluşunun ümumi cəhətlərində özünü büruzə verən klassik prinsiplər üstündür. Maraqlıdır ki, Azərbaycan rəssamlarının əsərlərində adətən ev, həyat göstərilir, bayrama hazırlaşan qadınlar yığ-yığış edir, milli şirniyyat növləri bişirir, səməni yetişdirirlər. Onların tatar həmkarlarının əsərlərində başqa səhnələr görünür – burada hadisələr, bir qayda olaraq, açıq yerdə, talada, şəhərdən kənarda yerləşən çöldə baş verir, insanlar özünəməxsus tərzdə Sabantuy bayramını qeyd edirlər – gənclər və cavan kişilər yarışır, ox atır, güləşirlər; musiqiçilər milli musiqi alətlərində ifa edir, şən mahnılar oxuyurlar.

Açar sözlər: Azərbaycan-tatar bədii əlaqələri, Novruz, Sabantuy, Elmira Şahtaxtinskaya, Lütfulla Fəttahov.

Эллада Аббасова (Азербайджан)

Народные праздники Новруз и Сабантуй в творчестве азербайджанских и татарских художников

В статье говорится об азербайджано-татарских связях в области изобразительного искусства. Эти связи освещаются в контексте отражения в творчестве художников праздников Новруз и Сабантуй, широко отмечающиеся азербайджанским и татарским народами. Интересно, что как у азербайджанских, так и у татарских художников довольно много произведений живописи, в которых отражены эти два национальных праздника. В произведениях азербайджанских художников отражены колоритные сцены праздника Новруз, а у татарских - праздника Сабантуй. Анализируя произведения Эльмиры Шахтахтинской, Халиды Сафаровой, а также татарских художников – Лотфуллы Фаттахова, Абрека Абзигильдина и других, автор приходит к выводу, что при всем своем сходстве национальных обрядов двух братских народов существуют и различия, отражающиеся в работах этих и других мастеров кисти. В частности, в работах азербайджанских художников много ярко-красочных тонов, проявление колоритного миниатюрного подхода, тогда как в работах татарских художников преобладают классические принципы,

проявляющиеся в колористическом решении картин, в общих чертах построения композиции. Интересно, что в работах азербайджанских художников показан дом или двор, где женщины готовятся к празднику – делают предпраздничную уборку, пекут национальные сладости, выращивают семени. Иную картину можно видеть в работах их татарских коллег – здесь события, как правило, разворачиваются в открытой местности, на поляне, в степи за городом, где люди своеобразно отмечают праздник Сабантуй – юноши и молодые мужчины состязаются, стреляют из лука, борются, а музыканты играют на национальных музыкальных инструментах, распевают веселые песни.

Ключевые слова: Азербайджано-татарские художественные связи, Новруз, Сабантуй, Эльмира Шахтахтинская, Лотфулла Фаттахов.



1. Elmira Shakhtakhtinskaya. "On the eve of Novruz holiday". 1968.



2. Vagif Ujatay. "Festive table".



3. Lotfulla Fattakhov. "Sabantui". 1957.



4. Fajzrakhman Aminov. "Sabantui". 1950.